

Reverberations

L.C. Armstrong

Michèle Blondel

Suzan Etkin

Lisa Hoke

**gallery
one**



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The Corcoran Gallery of Art
500 Seventeenth Street, N.W.
Washington, DC 20006

gallery One

Art is an essence, a center. I am interested in solving an unknown factor of art and an unknown factor of life. My life and art have not been separated. They have been together.

- Eva Hesse¹

Throughout the 1960s, minimalist approaches to sculpture were characterized by the work of Carl Andre, Donald Judd, Robert Morris, and Richard Serra, artists who couched their careers as a response to the last impulses of a dying American industrial manufacturing era.² Their sculpture was often produced in lofts that had formerly housed stamping presses, metalworking shops, or clothing sweatshops, and it was influenced by these surroundings—by the wealth of plate steel, industrial felt, rubber, and plywood that, abandoned by the departing industries, was freely incorporated as sculptural building blocks. Emphasizing the physical process by which things are constructed, the minimalists were resolute in their desire to empty forms of metaphorical meaning, concentrating instead on the geometry and patterns generated by seemingly random repetition. The austerity of this developing minimalist canon, however, provoked a very different reaction in the work of artists as diverse as Louise Bourgeois, Eva Hesse, Bruce Nauman, and Robert Smithson. Hesse in particular directly injected a singular emotional aspect into this formalized aesthetic. While resolutely abstract, her approach was capable of revealing inflections that were, by turns, expressionistic, personal, and intuitive. Part of the jolt her work supplied came from the fact that in a world of male practitioners, in an art world dominated by reductive geometry, Hesse's insistence on the

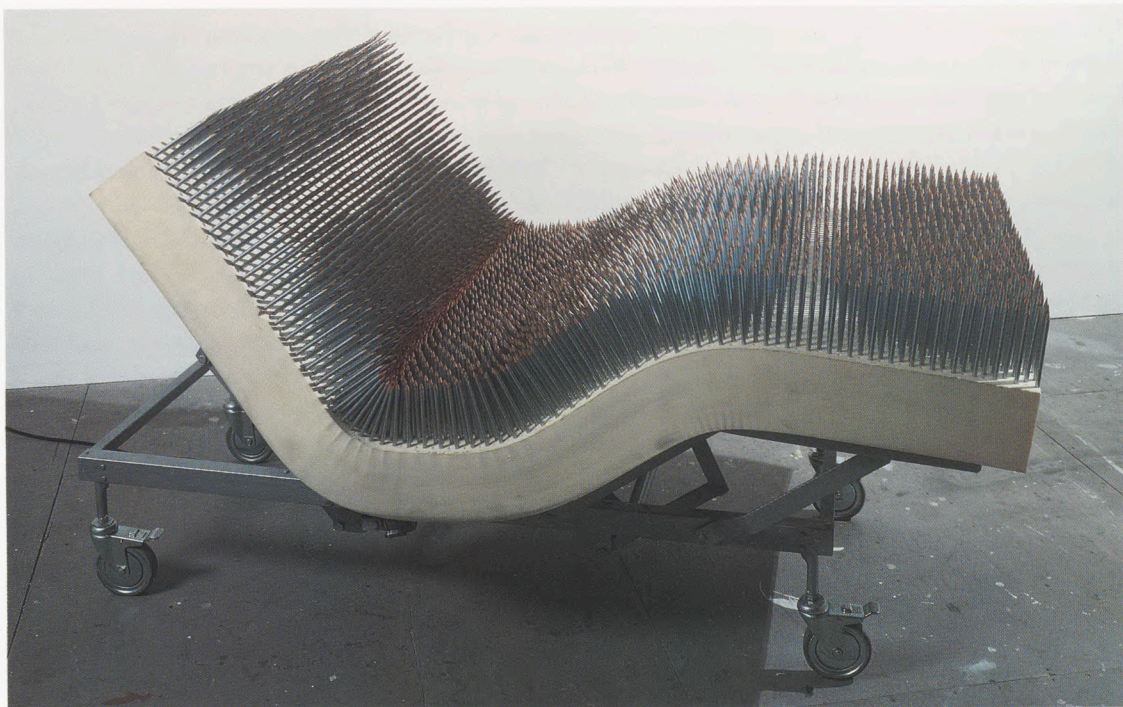
¹ Eva Hesse, from an interview by Cindy Nemser in 1970. Quoted in Lucy R. Lippard, *Eva Hesse* (New York: New York University Press, 1976), 5.

² The performance art of the 1960s, exemplified by Carolee Schneemann and Yvonne Rainer, also relied on the idea of work and labor, but related it more specifically to the body. Sometimes, as in the case of Robert Morris, the interaction between the body and the minimalist object became a central theme. See Maurice Berger, *Labyrinths: Robert Morris, Minimalism, and the 1960s* (New York: Harper & Row, 1989).

personification of elemental forms and industrial materials belied the concrete nature of physical reality implicit in minimalism's worldview. Instead of separating intellect and emotion from the structure of the material world, her distilled forms transformed the physicality of minimalism into a repository for content.

After a decade of postmodernist approaches that have ranged from neoexpressionism to conceptual appropriationalism, artists are again exploring the vocabulary of minimalism. However, unlike first and second generation minimalists, who were intent on emptying out the societal or functional values of objects and shapes in search of a new, more purely formal understanding, the artists represented in "Reverberations" investigate the transitory nature of human experience by focusing on the contradictions between material and transcendental realms. The sculptural practices of L.C. Armstrong, Michèle Blondel, Suzan Etkin, and Lisa Hoke evoke many of the hallmarks of minimalism. However, by detaching the art object from the disinterestedness of a universal application, by relocating highly specified items taken from everyday life within the intentionally ambiguous rubric of individual experience, these artists place their work within a social or political context, focusing on issues ranging from eroticism to repression, from physical attraction to the fear of contact.

The differences between the artists represented in "Reverberations" and their predecessors can be seen, first and foremost, in their choice of materials. In addition to the steel, plywood, felt, rubber, and latex favored by the minimalists, they use a host of manufactured or found objects that are employed allusively instead of concretely. Selecting materials that bear the residue of life—nylon stockings, glass vessels, discarded clothing, buttons, shower curtains, babyfood jars, hospital beds—they fashion *mise-en-scènes* that fuse content, form, and process in order to trace emotional impulses, outline intellectual identity, or metaphorically restate personal history. One of the reasons these artists select hybrid elements that combine the identifiability of the readymade with the malleability of raw material is that this practice allows them to effectively state the contradictions between sensations or bodily states and the constructions of the imagination or the intellect. In this sense, their sculpture eschews the minimalist purity pursued by artists such as Judd or Andre in favor of an expansive consolidation of the example established by artists such as Hesse and Smithson, who viewed their own art as a capable, if oblique, mirror for exploring the basic tenets underlying human experience. The references their body surrogates personify can be as allusively oblique as L.C. Armstrong's *Dream Machine* and Suzan Etkin's *Dry Clean III*, or as directly confrontational as Michèle Blondel's *Erotic Ecstasy* and Lisa Hoke's *Lifeline*. Part autobiographical confession and part provocative fiction, the seemingly abstract sculptures in "Reverberations" probe a resolution between the ideologies of technology and humanism.



L.C. Armstrong, *Dream Machine*, 1992

I thought one must know oneself to write and that always intrigued me most of all. The idea of honesty is so challenging, much more so in words than pictures.

- Eva Hesse³

Language, whether as a tool of solitary analysis or an element of shared exchange, is essential to the work of L.C. Armstrong. Armstrong approaches the process of sculptural composition in a cut-and-splice layering of meaning that is directed toward a visual impact that is kinesthetic and cumulative. The veneer of structural refinement in her sculpture at first conceals and then refocuses a myriad of dissonant sources that address the inability to communicate and the struggle to become articulate, issues that are central to her personal experience. In *Seven Times Seventy*, 1989, Armstrong turns writing back on itself by using the standardized format of lines on a page to create an impenetrable edifice: while maintaining order, her grid of forty-nine metal clipboards denies narrative content. Each clipboard bears a lined latex page, a blank surface waiting to be employed in the service of communication. However, as Armstrong notes, they are also "very much about muteness and repression, and the inability to articulate."⁴

³ Eva Hesse, 1964, diary entry cited in Helen A. Cooper, "Eva Hesse: Diaries and Notebooks," Helen A. Cooper, essays by Maurice Berger et al., *Eva Hesse: A Retrospective* (New Haven and London: Yale University Press, 1992), 17.

⁴ Interview with L.C. Armstrong, July 1992.

In a manner similar to the repetition of mute pages in *Seven Times Seventy*, the multitude of pencils in *Dream Machine*, 1992, evokes communication rendered silent by our disinclination to risk the pain of interaction. The 3,742 sharpened pencils protruding from the mattress of an adjustable hospital bed are provocative signifiers of our often mechanistic obsession with communication, and how that need manifests both helpful and hurtful impulses. Beds can suggest the creative side of life, including birth, dreams, and sex, but they can also serve as the site of our physical decline, from the loss of mobility, to sterility, and even death. Transforming a basic utensil of healing into a procrustean bed of nails, Armstrong conjoins religious and sexual connotations of care and caregiving. Allowing her motorized bed myriad possibilities of adjustment, Armstrong creates a work in progress whose variety of settings effectively visualizes an absent figure acting out a contortionist's routine in search of a position that will sustain comfort and communication. *Dream Machine* presents a fetishistic icon that, simultaneously seductive and repellent, embodies the duality of comfort and pain, pleasure and terror that marks human existence.



L.C. Armstrong, *Seven Times Seventy*, 1989

Armstrong addresses the tensions between feminine sexuality and procreative urges in *Emergency Exit*, 1992. The red fisherman's buoy which acts as the central focus is suspended in air by a pair of nylon pantyhose slipped over the buoy and splayed to wall anchors. Emanating from the buoy is a telephone cord that ends in a tangle of wires and letters. With its weird satellite-like anatomy, *Emergency Exit* reads like an amulet of dislocation; of sex, violence, and misperceived communication. Contrasting these negative connotations, the image of birth restrained embodied in *Emergency Exit* expresses the contradiction of revelation and concealment that forms the core of Armstrong's work. Probing past the elaborate material oddness of Armstrong's sculptures, we begin to notice the irony implicit in her title. As the artist acknowledges, "I don't think that romanticism and formalism have to work in opposition. I start with a conceptual base; I sometimes use the strategies of minimalism, but I try to add to that the intuitive or sensuous aspects."⁵



L.C. Armstrong, *Emergency Exit*, 1992

⁵ Interview with L.C. Armstrong, July 1992.



Michèle Blondel, *Erotic Ecstasy*, 1992 (detail)

The Human spirit is prey to the most astounding impulses. Man goes constantly in fear of himself. His erotic urges terrify him. The saint turns from the voluptuary in alarm; she does not know that his unacknowledgeable passions and her own are really one.

- Georges Bataille ⁶

Michèle Blondel addresses the transformation of accepted meanings through a highly personalized appropriation of the accoutrements and iconography of her native Catholic faith. For her, the patent artificiality of a mind/body division is nurtured by the split between earthly states of sensuality and divine states of exaltation. In *Bene Pendantes*, 1992, the artist demonstrates her belief in what she terms the "androgyny of sexuality and of faith."⁷ Thirteen embroidered vestments in an array of celebratory colors are suspended from the ceiling; below the vestments, which give the appearance of ascending skyward, crystal balls and phallic vessels rest on antique mirrors. Alluding to the degree that sexuality is both suggested and concealed throughout the Catholic ritual of the transubstantiation of the matter of earth into the metaphorical body of Christ, *Bene Pendantes* recognizes the earthy, fundamentally human nature of spirituality.

⁶ Georges Bataille, *Eroticism: Death & Sensuality*, trans. Mary Dalwood (San Francisco: City Lights Books, 1986), 7.

⁷ Interview with Michèle Blondel, October 1992.

The relationship between natural and ecclesiastical law, which Blondel feels has been sundered by the contemporary church, is explored in *Chalice*, 1987. Stained with a variety of materials which are introduced into the semi-liquid crystal as it begins to cool, these wall-mounted vessels allude both to the cup that contains the consecrated wine of the Eucharist, and to the wine itself, which through an ecstatic transference comes to symbolize the blood of Christ. Picturing this transformation (which culminates in a ritual imbibing by the celebrants) as a mirror-image of body and intellect, erotic and spiritual, Blondel's vessels project an alchemical presence. While there is no mistaking the sexuality implied in her crystal shapes, Blondel effectively demystifies this exalted rite by inserting humor and compassion in place of rote liturgical practice.

Encased within the stately confines of a library case, Blondel's objects of *Intimacy and Purity*, 1985-92, are presented as relics of lost innocence. This *musée sentimental* is an eccentric repository of anonymous objects—children's shoes, filmstrip boxes from the 1950s, a stereoscopic photo viewer—that are permeated with a sense of nostalgia. Confusing distinctions between our innermost feelings and the lasting power they hold over our social discourse, Blondel wants us to project our memories onto these simple but suggestive elements. However, once



Michèle Blondel, *God is Love*, 1990 (detail)



Michèle Blondel, *Chalice*, 1987 (left) and *Holy Body Liquid*, 1989

lulled into a sense of reverie by these *objets prives*, we then confront the more suggestive contents of her museum—glass spikes joined together by a leather strap, black wax breast molds—that reawaken the sensual nature of the human body that lurks within our subconsciousness. *Intimacy and Purity* is rich in subtle jokes, such as the stereoscopic image of a young soldier who stands smilingly beside a massively phallic bomb, or a decorative tin containing candy made from water drawn from Lourdes. The conflation of innocence and experience that is the focal point of *Intimacy and Purity* endows each element with myriad meanings that, taken together, form a hermeneutic overview of the catalytic flux that occurs with each person's coming-of-age.



Suzan Etkin, *Dry Clean III*, 1990-91

The mirror promises so much and gives so little, it is a pool of swarming ideas or neoplatonic archetypes and repulsive to the realist.

- Robert Smithson ⁸

The tenuous nature of our understanding of physical existence resonates throughout the surfaces of Suzan Etkin's sculpture. The body, both as an ephemeral reflection of the world of appearances and as a dynamic, finely tuned machine, is the underlying theme of the works she presents in "Reverberations." In *Dry Clean III*, 1990-91, generic garments hang from a dry-cleaner conveyor belt, periodically spinning in a ghostly dance as they are activated by the apparatus's motor. Etkin's stylized shirts, dresses, and skirts both confirm and belie the notion of how clothes delineate personality. While suggesting identity markers that connote

⁸ Robert Smithson, *The Writings of Robert Smithson: Essays with Illustrations*, ed. Nancy Holt (New York: New York University Press, 1979), 50.

sexuality and individual personality, they are, finally, nothing more than types. This disembodied wardrobe reinforces Etkin's notion of the distinction between the prototype of identity and the archetype of a group dynamic. Taking the notion of a woman's wardrobe as her starting point, Etkin extrapolates her own experiences of how female roles are achieved through the projection of belief structures onto the often deceptive world of appearances. Fabricated from seductively translucent fabrics, Etkin's clothing directly evokes a corporeal presence within her mechanism, creating the aura of a fictive everywoman, a cumulative persona that is the sum of its mobile wardrobe.

The four mirrored *Body Doubles*, 1989-90, are sentinels that receive and project a multitude of reflections received from across the gallery. This kaleidoscope of images creates a visual cacophony that breaks apart our generalized images of reality. Their standing as human proxy is enhanced by the drawings Etkin has inscribed on the mirrored faces of the front and back of each column. Circles, double circles, or single vertical lines roughly correspond to the proportions of human anatomy: an interior light source in each column illuminates these markings, mapping an overlay of identity markers onto the fragmentary appearance of the viewer reflected in the mirror. In her installation, Etkin positions *Dry Clean III* as part of a dialectic between group and individual; the reflective surfaces of her mirrored *Body Double* columns further excerpt the viewer, presenting our fragmentary visage as an isolated fraction of an ungraspable whole.



Suzan Etkin, *Body Double, I, II, III*, 1989-90



Suzan Etkin, *The Classroom*, 1991

The Classroom, 1991, illustrates Etkin's understanding that perception is a fiction validated through belief. Within this wall of mirrors, the reflections of rows of attendant ballet *barres* echo and resound. Here the notion of the mechanical labor and creative process of making art (and by implication, of establishing identity) becomes an invisible but central character that is amplified by its absence. According to Etkin, "Seeing and not seeing is a lot about what my work is about. I started using mirrors because I never see myself as me when I look in them. I think 'other'. All dancers have a connection with the mirror, of it being the 'other'." Commandeering the room (and by implication, the viewers who are represented in the mirror as they walk through the gallery) as an integral aspect of the sculpture, her intention is to absorb singular identity into a larger whole, where the interaction of multiple perspectives amplifies our cognitive associations.

I said that I am presented with a game, a game I don't know how to play, a game of love which looks like a game of death. I don't know if the game is correct, but it exists, it is given, it is the family.

- Louise Bourgeois⁹

Lisa Hoke uses everyday essentials, such as shower curtains, zippers, clothing, and buttons as the raw material of her sculpture, inverting the minimalist notion of materials drawn from life by expanding the circle of experience to include materials tied to domesticity, hearth, and home. Through obsessive processes of gluing, sewing, or weaving, Hoke expresses the metaphysical function of physical reality by establishing a tense spatial symmetry that involves a dynamic equilibrium between gravity and matter. In *Recollections*, 1992, Hoke takes as her starting point a clear vinyl shower curtain patterned with colorful dots. Upon this ground she arranges a collection of stylish buttons. Like Etkin's prototypical



Lisa Hoke, *Lifeline*, 1992

⁹ Louise Bourgeois, in Donald Kuspit, *Bourgeois: An Interview with Louise Bourgeois* (New York: Vintage Books, 1988), 50.

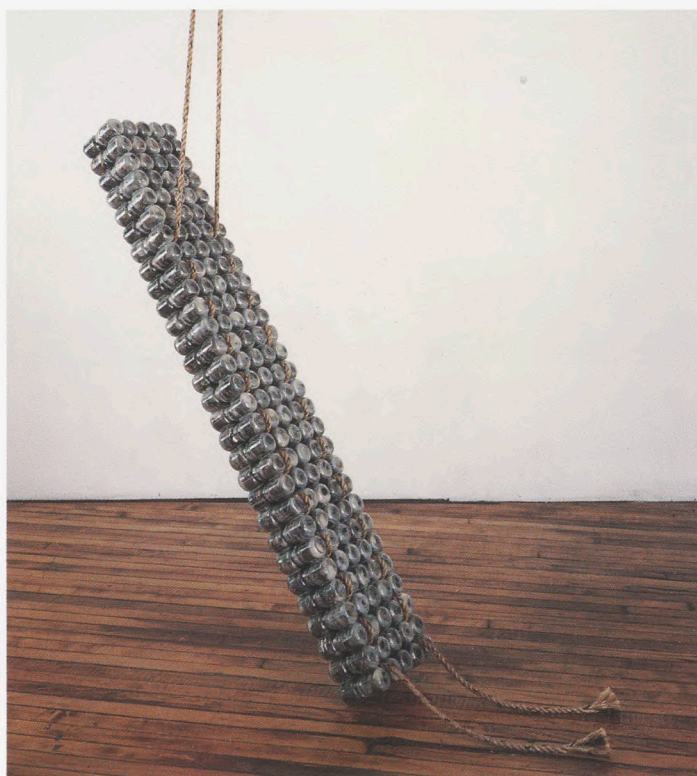


Lisa Hoke, *Recollections*, 1992

clothing, Hoke's buttons, which include motifs such as bows, nautical hats, and jewels, distinguish between the ideal of personal distinctiveness and the actuality of human conformity to type. As if to emphasize this, Hoke has placed an opaque net sack filled with plastic industrial buttons close to the curtain. *Recollections* sharply contrasts the fantasy of individuality, represented by the array of fancy buttons, with the more mundane aspects of everyday existence implied by the bulk of her sack of mass-produced buttons. Domestic materials gain efficacy for Hoke because of their ability to serve as memory markers. "I remember looking in my mother's

sewing box, and recognizing little buttons that had come from my baby clothes. I still remembered these buttons from being a kid, and I thought it was phenomenal that these buttons had held their memory so long."¹⁰

Lifeline, 1992, is Hoke's most overtly figurative reference. Intertwining stiff, waxed shirt sleeves within the skeins of a braided rope that descends from ceiling to floor, the artist associates the physicality of existence with the continuity of family lineage and personal memory. Because of her process, which requires that, after dipping the sleeves in wax, she must wear them on her own arms until they solidify, Hoke feels that she "knows the sleeves intimately" by the time they are incorporated into her work. By implication, *Lifeline* becomes a visual analogue for the way we measure our identity through things, and how we use those things to bridge the gap between our own personality and the larger dimensions of family or community identity. Reaching outward from the anchoring rope, the sleeves create a beckoning gesture that both confirms and denies the value of individuality. Corporeal identity, within Hoke's perspective, gains its value as part of a continuum, a lineage that includes a descent from generation to generation. In *Mouth to Mouth*, 1992, Hoke counterbalances a sense of openness and nurturing with images of containment and dependency. Stacked and cantilevered into a freestanding form that is held in dynamic tension by threaded ropes, conjoined glass babyfood jars entomb clusters of wax-covered buttons. The punning implications of the title, which is echoed in the structure of the sculpture, mirrors what the artist believes to be the struggle between dependence and succor, independence and insecurity, that is inherent in any mother-child relationship.



Lisa Hoke, *Mouth to Mouth*, 1992

¹⁰ Interview with Lisa Hoke, July 1992.

...a woman's experience in this society is entirely different from that of a man —biologically, socially, politically —and if 'art is an essence, a center,' as [Eva] Hesse put it, coming from the inside of a person, then it would seem equally obvious that there are elements in women's art that are different from men's, not elements of quality but elements with esthetic results.

- Lucy Lippard¹¹

One of the recurring themes of "Reverberations" is the embodiment of self through surrogates. Departing from the explicit representation of more traditional figuration, Armstrong, Blondel, Etkin, and Hoke infer the body through a host of manufactured objects. The physical qualities of the materials favored by these four artists are most notable for their ability to simultaneously suggest life, death, and transfiguration in a way that underscores proximity to our daily routines and personal memories. In contrast to contemporary artists such as Kiki Smith or Antony Gormley, whose figurative formulations generalize the condition of individuality, these artists specify the attributes of body through metaphor. Instead of delivering a finished, instantaneous picture, each proposes situations that are, in effect, physical systems with one link missing. In each of their installations, the viewer's entry provides a potential catalyst so that, by examining the contradiction between the appearance of things and the sensations they produce, we are able to reconcile the dichotomy of internal and external states of consciousness. Key to this process is a kind of visual metonymy, where the attributes of each sculpture correspond with the figures they evoke but do not describe. For L.C. Armstrong and Suzan Etkin, this visual analogy is based on a questioning of the psychological function of people within technological systems. Each focuses on the schism between mechanical and physical processes. By refitting the idea of the machine to include a human context, they inflect the ways the intrinsic character of persona can be considered inviolable or mutable. For Lisa Hoke and Michèle Blondel, the dominating presence of the body is most often considered through materials with domestic or ritualistic connotations. In contrast to the mechanical or work-related functionalism of Etkin and Armstrong's sculptures, Hoke and Blondel chart the way physical transformations reflect the ephemeral nature of human existence. In short, the works in "Reverberations" characterize the commonality or singularity of human experience by establishing processes of interaction that, while expressed in distinctly feminine terms, are strikingly independent from established postmodern conceptions of art as an object of consumption or of historical contextualization. The objects and sculptural installations of Armstrong, Blondel, Etkin, and Hoke reject insular readings of art history as a limited endgame; instead, they recognize the power of art to examine the basic value of individualism. After a century of dedicated modernism, it seems appropriate that their art does not insist on changing established perspectives, but instead attempts to address one of the basic purposes of art: how the self relates to the world.

Terrie Sultan

Curator of Contemporary Art

¹¹ Lucy R. Lippard, *Eva Hesse* (New York: New York University Press, 1976), 205.

L.C. Armstrong

L.C. Armstrong was born in Humbolt, Tennessee. She received degrees from the San Francisco Art Institute, San Francisco (BFA) and the Art Center College of Design, Pasadena, California (BFA). She lives and works in Brooklyn, New York.

Grants

1992 Pollock-Krasner Grant

Solo exhibitions

1991 Galerie Sophia Ungers, Cologne

1992 White Columns, New York

"Woman at Work," Galerie Sophia Ungers, Cologne

Selected group exhibitions

1989 American Fine Arts Co., New York

1990 Sandra Gering Gallery, New York

Galerie Sophia Ungers, Cologne

1991 "Gulliver's Travels," Galerie Sophia Ungers,

Cologne (catalogue)

"From Sculpture," BACA/Brooklyn Arts Council,

Brooklyn, New York

"Prospectus," Sandra Gering Gallery, New York

"42nd Biennial Exhibition of Contemporary
American Painting," The Corcoran Gallery
of Art, Washington, DC (catalogue)

1992 "Transparency and Shape," Elga Wimmer Gallery,
New York (catalogue)

"Technorama," Barbara Toll Fine Arts, New York

"Standards," Galerie Sophia Ungers, Cologne

BlumHelman Warehouse, New York

"Letter S Road," Art/Omi, Hudson, New York

Marsha Mateyka Gallery, Washington, DC

"Update," White Columns, New York (catalogue)

"Shape Shifters," Amy Lipton Gallery, New York

"Habitat," P.S. 1 Museum, Institute for

Contemporary Art, Long Island City, New York

"A Whiter Shade of Pale," Galerie Sophia Ungers,
Cologne

"Reverberations," The Corcoran Gallery of Art,
Washington, DC (catalogue)

"The Biennale of Sydney," North Sydney,
Australia (catalogue)

Selected bibliography

Kenneth Baker, "Abstract Painting with a Twist," *San Francisco Chronicle*, November 6, 1991.

Lee Fleming, "Polite Formalities," *New Art Examiner*,
December 1991. 22-25.

Eric Gibson, "Corcoran puts painting to test as viable
form," *The Washington Times*, September 6, 1991.

Paul Richard, "Abstract and Personal," *The Washington
Post*, September 6, 1991. F1, 6.

Alice Thorson, "Brushing the Surface," *The City Paper*,
September 26, 1991.

Michèle Blondel

Michèle Blondel was born in Paris. She attended l'Ecole Nationale Supérieure des Beaux Arts, Paris. She lives and works in Paris.

Awards

- 1990 Artist-in-Residence, Pilchuck Glass School, Seattle, Washington
- 1991 Lauréate du Prix "Leonardo Da Vinci," USA

Selected solo exhibitions

- 1973 Galerie S. de Coninck, Paris
- 1974 Musée de l'Abbaye Sainte-Croix, Les Sables d'Olonne
Galerie Marquet, Paris
- 1975 Galerie L.55, Paris
"Intervention: Verticale/Oblique," A.R.C.
Musée d'Art Moderne, Paris
"Inventaire Commémoratif et Quotidien,"
Biennale de Paris
- 1977 Villeparisis Cultural Center, France
Brétigny sur Orge Cultural Center, France
Nevers Museum Departemental, Nevers, France
- 1978 Galerie de l'ancienne Poste, Calais
Galerie C., Paris
- 1979 Galerie Ph.B., Douai, France
- 1980 "Chez l'un, chez l'autre," Fondation Nationale
des Arts Graphiques et Plastiques, Paris
- 1988 Galerie Gutharc Ballin, Paris
Musée Departemental des Vosges, Épinal,
France (catalogue)
- 1989 "La foi, le sexe, le crime," Chapelle Saint Louis
de la Pitié Salpêtrière, Paris
- 1991 Galerie Langer-Fain, Paris
- 1992 "Saints," Temple Gallery, Tyler School of Art,
Philadelphia
"Mes petites confesses," Maier-Hahn Galerie,
Düsseldorf
Elga Weimer Gallery, New York

Selected group exhibitions

- 1970 "Mutations," Musée d'Art Moderne, Cérêt
- 1972 Biennale d'Alexandrie, Egypt
- 1975 "Espaces Intuitifs," Saint Quentin en Yvelines,
France
"Siège Poème," Creteil Maison de la Cultura
- 1977 Galerie Jean Lacarde, Paris
"Figuration nouvelle," Cergy Pontoise Cultural
Center, France
- 1978 FIAC, Galerie C., Paris
Galerie Poisson d'Or, Auch, France
- 1979 "Le temps des gares," Centre Pompidou, Paris
- 1981 "Une autre Photographie," Creteil Maison de la
Culture
- 1984 "Contiguités. Regard sur l'Art," Musée d'Art
Moderne, Palais de Tokyo, Paris
Salon de Montrogue, Paris
- 1987 Musée de l'Assistance Publique, Hotel de
Miramion, Paris
Galerie Gutharc Ballin, Paris
- 1988 "La Croix," Galerie Gutharc Ballin, Paris
- 1989 "La Revue Parlée," Centre Pompidou, Paris
- 1991 FIAC, Galerie Langer-Fain, Paris
A.B. Galerie, Paris
- 1992 "Erotiques," A.B. Galerie, Paris
"Transparency and Shape," Elga Wimmer Gallery,
New York (catalogue)
FIAC, A.B. Galerie, Paris
Galerie Claude Fain, Paris
"Reverberations," The Corcoran Gallery of Art,
Washington, DC (catalogue)

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- Michèle Blondel, "This Desire Carries Me Away,"
Artforum, December 1991.
- Genevieve Breerette, "La petite fille et la mort," *Le
Monde*, May 13, 1978.
- Carine Lenfant, "Bouillonnement de Fontaines,"
Urbanisme et Architecture, n. 246, 1989.
- Bernard Huin, *Michèle Blondel: Chapelle St. Louis de
la Pitié Salpêtrière*, Paris, September 1989.
- Jacques Michel, "Le peintre chasseur de mythes," *Arts et
Spectacles*, May 4, 1977.
- Jean-Pierre Poggi, "Aqua Candida de Michèle Blondel,"
Arts et Spectacle, December 22, 1988.
- Patrice Van Eersel, "La Fontaine D'Amour," *Actuel*,
April 1987.

Suzan Etkin

Suzan Etkin was born in New York City. She attended the University of Colorado and received a degree from New York University (BFA). She lives and works in New York City.

Grants

- 1992 Artist-in-Residence, Fondation Cartier pour l'art Contemporain, Jouy-en-Josas, France

Selected solo exhibitions

- 1983 Beulahland, New York
1984 Windows on White, New York
1985 Virtual Garrison, New York
1986 Postmasters Gallery, New York
1988 Massimo Audiello Gallery, New York
Anderson Gallery, Virginia Commonwealth University, Richmond, Virginia
1989 Aquilon, Cleveland (brochure)
1990 Massimo Audiello Gallery, New York
Galerie Yvon Lambert, Paris
1991 "Retrospective," Mari Mura Museum, Tokyo (catalogue)
Paul Kasmin Gallery, New York
Tony Shafrazi Gallery, New York
1992 Paul Kasmin Gallery, New York
Earl McGrath Gallery, Los Angeles
Anders Tornberg Gallery, Lund, Sweden
Greenberg Gallery, St. Louis

Selected group exhibitions

- 1983 Spark Gallery, Denver
1984 Virtual Garrison, New York
1985 "Synasthetics," P.S. 1 Museum, Institute for Contemporary Art, Long Island City, New York (brochure)
Postmasters Gallery, New York
1986 "Famous for 30 Seconds: Artists in the Media," Artists Space, New York
1987 "The Ironic Sublime," Galeria Albrecht, Munich (catalogue)
"The New Poverty," John Gibson Gallery, New York
"Memorabilia," Emilio Mazzoli Gallery, Modena, Italy
1988 "Media Post Media," Scott Hanson Gallery, New York
"Off White," John Gibson Gallery, New York (catalogue)
"Art at the End of Social," The Fredrik Roos Museum, Malmö, Sweden
"Hybrid Neutral," J.B. Speed Art Museum, Louisville, Kentucky; University Art Gallery, University of North Texas, Denton; Contemporary Arts Center, Cincinnati; Alberta College of Art, Calgary, Canada (catalogue)
"Michele Zalopany, Suzan Etkin, Claudia Hart, Josef Ramaseder, Holt Quentel, Pat Steir," Massimo Audiello Gallery, New York
"New Poverty II," Meyers/Bloom Gallery, Santa Monica, California

Selected group exhibitions (continued)

- 1989 "Pre-pop/Post-Appropriation," Stux Gallery, New York
"Melencolia," Galerie Grita Insam, Vienna
"Buena Vista," John Gibson Gallery, New York
"Unrealism," Paul Kasmin Gallery, New York
"Riscos: Bochever/Etkin/Le Moine," Museu Nacional de Machado de Castro, Coimbra, Portugal; Museu de Aveiro, Aveiro, Portugal (catalogue)
1990 "All Quiet on the Western Front?" Galerie Anotine Candau, Paris
"In the Beginning," Cleveland Center for Contemporary Art, Cleveland
1991 "Beyond the Frame: 30 Years of American Art," Setegaya Museum, Tokyo; Osaka National Museum of Art, Osaka, Japan (catalogue)
"Per Barclay, Suzan Etkin, Robin Kahn, Rudolf Stingel," Massimo Audiello Gallery, New York
"Just What Is It That Makes Today's Homes So Different, So Appealing?" Hyde Collection, Glens Falls, New York
1992 "American Art Today: Surface Tension," Florida International University Art Museum, Miami (catalogue)
"Behind Bars," Thread Waxing Space, New York (catalogue)
"Outdoor Sculpture Project," Wanas, Sweden
"Post Human," FAE Musée d'art Contemporain, Lausanne; Castello di Rivoli, Torino, Italy; Deste Foundation, Athens; Deichtorhallen, Hamburg
"Reverberations," The Corcoran Gallery of Art, Washington, DC (catalogue)

Selected bibliography

- Jan Avgikos, "Sue Etkin," *Artforum*, May 1991. 144-5.
Dan Cameron, "Shifting Tastes," *Art & Auction*, September 1991. 78-80.
Tricia Collins and Richard Milazzo, "Post-Appropriation and the Romantic Fallacy: Gober, Etkin, Shaver and Carrol," *Tema Celeste*, July-September 1989. 36-43.
Suzanne Joelson, "Empty Situations: Suzan Etkin's Reflections and Echoes," *Arts Magazine*, February 1992. 44-46.
Robert Mahoney, "Suzan Etkin," *Arts Magazine*, March 1988. 107.
Bojana Pejic, "Art ex Absentia," *Artforum*, April 1990. 144-50.
Jude Schwendenwein, "Pre-Pop/Post-Appropriation," *Tema Celeste*, April-June 1989. 64-5.
Joan Snitzer, "North South East West: Suzan Etkin," *Tema Celeste*, April-June 1990. 65.
Nancy Spector, "Emerging Artists: Smart Art," *Contemporanea*, June 1989. 94-95.
Stephen Westfall, "Suzan Etkin at Massimo Audiello," *Art in America*, January 1989. 152.

Lisa Hoke

Lisa Hoke was born in Virginia. She received degrees from the University of North Carolina at Greensboro (BA) and Virginia Commonwealth University, Richmond (BFA). She lives and works in New York City.

Awards

- 1990 Awards in the Visual Arts 9, Southeastern Center for Contemporary Arts, Winston-Salem, North Carolina

Solo exhibitions

- 1988 Rosa Esman Gallery, New York
1989 Vaughan & Vaughan Gallery, Minneapolis

Selected group exhibitions

- 1985 "On View," The New Museum, New York
"Recommendations," White Columns/Kamakazi Club, New York
1986 "Six Sculptors," Artists Space, New York
"Sculpture," Lang & O'Hara Gallery, New York
1987 "Edge and Balance," Jane Zimmerli Art Museum, Rutgers University, New Brunswick, New Jersey
"Material Transformations," Rosa Esman Gallery, New York
1988 "Scale," Rosa Esman Gallery, New York
"Unpainted Metal/Wall Sculpture," John Davis Contemporary Art, New York (catalogue)
"Innovations in Sculpture, 1985-1988," Aldrich Museum of Contemporary Art, Ridgefield, Connecticut (catalogue)
"From the Back Room," Saxon-Lee Gallery, Los Angeles
"Tension Between Line & Mass," Marian Locks Gallery, Philadelphia
"Looking at New Work," Rosa Esman Gallery, New York
1989 "Terry Adkins, Carol Hepper, and Lisa Hoke," Germans van Eck Gallery, New York
"Straus Collection," Aldrich Museum of Contemporary Art, Ridgefield, Connecticut
BlumHelman Gallery, New York
1990 "Contingent Realms: Four Contemporary Sculptors," Whitney Museum of American Art at Equitable Center, New York (catalogue)
"Deceptively Simple," Schmidt/Markow Gallery 1709, St. Louis
"Awards in the Visual Arts 9," New Orleans Museum of Art; South Eastern Center for Contemporary Art, Winston-Salem, North Carolina; Arthur M. Sackler Museum, Harvard University, Cambridge, Massachusetts; BMW Gallery, New York (catalogue)
"Formulation and Representation: Recent Abstract Sculpture," Hunter College Art Gallery, New York

Selected group exhibitions (continued)

- 1991 "Nomos," Penine Hart Gallery, New York (brochure)
"American Art Today: New Directions," Florida International University Art Museum, Miami (catalogue)
"Animation and Ornamentation," Roland Gibson Gallery, State University College at Potsdam, New York; Joe and Emily Lowe Art Gallery, Syracuse University, Syracuse, New York (catalogue)
1992 "Leonardo Drew, Lisa Hoke, Brad Kahlhamer," Thread Waxing Space, New York (catalogue)
"Then and Now, The Aldrich Museum," Philippe Staib Gallery, New York
"Boy Meets Girl: Lisa Hoke, Mike Howard, Catherine Howe," Horodner Romley Gallery, New York (brochure)
"Reverberations," The Corcoran Gallery of Art, Washington, DC (catalogue)

Selected bibliography

- Michael Brenson, "Lisa Hoke," *The New York Times*, October 19, 1990.
Peggy Cyphers, "New York in Review," *Arts Magazine*, January 1990. 95.
Gretchen Faust, "New York in Review," *Arts Magazine*, April 1992. 94.
Eleanor Heartney, "Lisa Hoke at Thread Waxing Space," *Art in America*, May 1992. 136-7.
Robert Mahoney, "Contemporary Syntax," *Arts Magazine*, December 1987. 108.
Nancy Princenthal, "Lisa Hoke at Rosa Esman," *Art in America*, April 1988.
Marcia E. Vertroq, "AVA 9," *Arts Magazine*, September 1990. 80.

Checklist

L.C. Armstrong
Seven Times Seventy, 1989
49 aluminum clipboards, latex, ink
95 x 67 x 1 inches
Collection of the artist

L.C. Armstrong
Dream Machine, 1992
motorized bed, foam, pencils
40 x 77 x 25 inches
Collection of the artist

L.C. Armstrong
Emergency Exit, 1992
mixed media
dimensions variable
Collection of the artist

L.C. Armstrong
WYSIWYG, 1992
mixed media
dimensions variable
Collection of the artist

Michèle Blondel
Intimacy and Purity, 1985-92
vitrine, glass objects, books
dimensions variable
Courtesy of Galerie Claude Fain, Paris

Michèle Blondel
Chalice, 1987
crystal objects, steel, wood
dimensions variable
Courtesy of Maier Hahn Gallery, Düsseldorf

Michèle Blondel
Erotic Ecstasy, 1991
marble bust, glass objects, prosthetic plastic
dimensions variable
Courtesy of Locks Gallery, Philadelphia

Michèle Blondel
Bene Pendantes, 1992
vestments, mirrors, crystal objects, candlesticks
dimensions variable
Courtesy of Elga Wimmer Gallery, New York

Suzan Etkin
Body Double II, IV, V, VI, 1989-90
wood, mirrors, florescent light
each 73 x 7 x 7 inches
Courtesy of Paul Kasmin Gallery, New York

Suzan Etkin
Dry Clean III, 1990-91
conveyor belt, fabric, wire hangers
75 x 95 x 64 inches
Courtesy of Paul Kasmin Gallery, New York

Suzan Etkin
The Classroom (Attitude Effacee, Tours a la Seconde, Plie, Pirouette, Glissade, Entrachet), 1991
mylar mirrors, ballet barres
dimensions variable
Courtesy of Paul Kasmin Gallery, New York

Lisa Hoke
Interlocking Parallels, 1992
zippers, wood, chain
120 x 66 x 12 inches
Courtesy of Horodner Romley Gallery, New York and
Bernard Toale Gallery, Boston

Lisa Hoke
Lifeline, 1992
shirt sleeves, rope, buttons, wax
dimensions variable
Courtesy of Horodner Romley Gallery, New York and
Bernard Toale Gallery, Boston

Lisa Hoke
Mouth to Mouth, 1992
babyfood jars, buttons, wax, rope
120 x 12 x 72 inches
Courtesy of Horodner Romley Gallery, New York and
Bernard Toale Gallery, Boston

Lisa Hoke
Recollections, 1992
shower curtains, buttons, hangers, fabric
120 x 60 x 96 inches
Courtesy of Horodner Romley Gallery, New York and
Bernard Toale Gallery, Boston

Photo Credits:

Lawrence Beck, *Dry Clean III*, 1990-91.

David Britton, *Lifeline*, 1992; *Mouth to Mouth*, 1992.

Kevin Clarke, *The Classroom*, 1991.

Peter Muscato, *Dream Machine*, 1992.

Joshua Nefsky, *Recollections*, 1992.

Fred Scruton, *Body Double I, II, III*, 1989-90;

Seven Times Seventy, 1989.

David Sundberg, *Emergency Exit*, 1992.

John Woodin, all works by Michèle Blondel.

